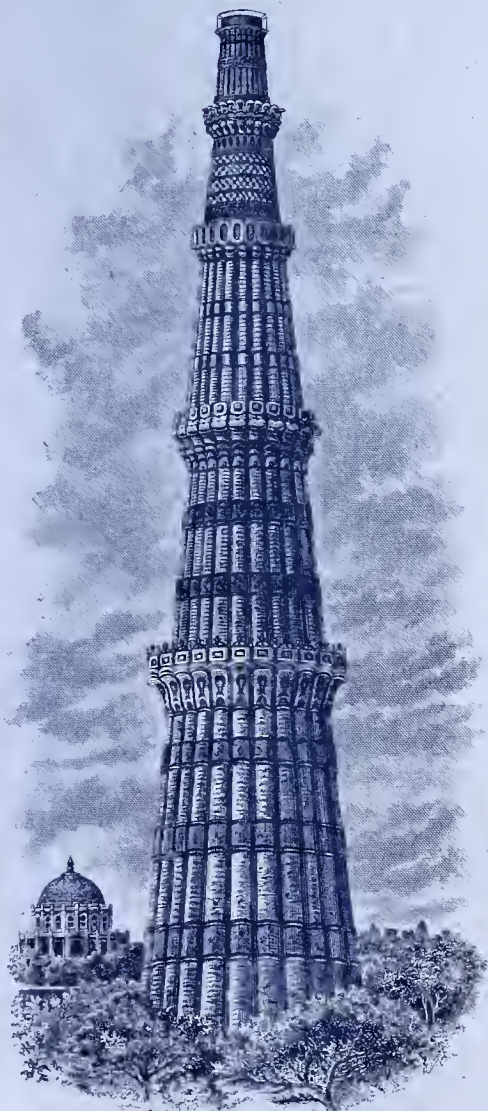


R. J. Teller and Co.
DELHI,
(HEAD OFFICE.) **CALCUTTA, BOMBAY & SIMLA.**
MANUFACTURERS.
DEALERS AND EXPORTERS
OF **INDIAN ART WARES.**
BRITISH INDIA



TRADE MARK

The Industrial
Art Manufactures
of the
Indian Empire.

The Art Work

of the Indian Empire.

THE information contained in this pamphlet is the result of experience gained during many years by practically investigating and dealing commercially in the Art Wares of the Indian Empire. Intending buyers of specimens of Art Work of India will find herein many interesting details not generally known; and this short description of the wares themselves, with other particulars concerning the Art Manufactures of the British Empire in the East, will help those who have not already studied the subject, to appreciate the Art productions of Hindoostan.

S. J. TELLÉRY & CO.

Head Office, DELHI.

Branches: BOMBAY, CALCUTTA
and SIMLA.

Our Exhibits, with very few exceptions, are for sale. We have many duplicates of most of the articles, which can be delivered at once. Articles of which there are no duplicates will be delivered after the close of the Exhibition.

NET PRICES in plain figures are marked on all goods. Packing and despatching, when required, will be an extra charge at actual cost.

All articles that are for immediate delivery are subject to cash payments.

On goods that are to be delivered after the close of the World's Fair, one-third the cost must be paid in advance.

We guarantee delivery of all articles that are in perfect condition. Those found in any way damaged will be withheld and the amount advanced refunded without interest.

We shall be glad to give all possible information required in reference to the manufactures and trade of British India.

INTRODUCTION.



ERRATA.

Page 4, line 12, for "my" read "our."

" 11, after "Rajputana," in line 35, read "the printed muslins and chintzes," etc.

" 12, line 1, for "inweaving" read "weaving."

" 17, line 9, for "variety" read "rarity."

" 21, line 8, for "Lincko" read "Sindh."

" 21, lines 18 and 25, for "Belgaun" read "Belgaum."

" 27, line 44, for "Aghan" read "Afghan."

" 29, paragraph 4, read—

"The exhibit consists of old stuffs of sorts in silk, wool and cotton (embroidered and otherwise decorated); wrappers worn by Hindoo women of all classes and castes, of original and splendid workmanship and design; shawls and *kin kobs* of fine designs, and well fitted for draping purposes; old arms from all parts of India (in this line the collection is very extensive, and shows some rarely shaped and highly decorated specimens), antique bronzes," etc., etc.

Page 36, line 6, for "Jeypoor" read "Jodhpore."

Owing to the very hurried preparation of this pamphlet, the above, and a few other errors of minor importance, have unavoidably crept in, for which we ask the indulgence of the public.

the good old art manufactures once so celebrated must, unless a fresh demand were created for them, have ceased to exist. The government of India have, therefore, established schools of art at Bombay, Madras, Calcutta, Rutnagiri and Lahore; and the native states of Jeypore, Alwar, Kutch and Kolhapore have opened similar



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INTRODUCTION.

THE art work of India was kept alive by the patronage of the reigning Rajas, Princes and Noblemen of the country, whose absolute power and command of wealth gathered to their courts skilled workmen, who created the proverbial gorgeousness of the East. These artisans lived upon the bounty of their employers, and at times achieved a degree of excellence in their work, which, under other circumstances, would have been hardly possible to attain.

The rulers in India have from remote times enjoyed an exclusive monopoly in this direction, and wherever this monopoly has ceased the artisans have been forced, by stress of circumstances, to render their services to the rich native traders, who, if they have proved to be harder taskmasters, have succeeded in handing down to our own time the crafts that have made cities and districts famous throughout Asia and Europe. Everything made in India is hand wrought, and, down to the smallest toys, the articles produced are, to a great extent, works of art.

The manufacture of the best productions of Indian art work has long continued to decline before the ever increasing importation into the country of machine made articles from Europe, and the constant demand for cheap wares, which has resulted in the makers neglecting shape and finish and other details of the first importance in their wares. In many instances the original pattern has been wholly abandoned in favor of the less artistic form of article imported from Europe. Unfortunately for the art production of India the wealthy class of the country have, with the spread of Western education, entirely neglected to cultivate a taste for art production, but have acquired instead a taste for the flimsy and showy machine-made article to the neglect of those they have been more familiar with, until it seems that within a comparatively short space of time the good old art manufactures once so celebrated must, unless a fresh demand were created for them, have ceased to exist. The government of India have, therefore, established schools of art at Bombay, Madras, Calcutta, Rutnagiri and Lahore ; and the native states of Jeypore, Alwar, Kutch and Kolhapore have opened similar

institutions. These schools have not, however, served the purpose for which they were intended. The government quite lost sight of the fact that so long as the caste prejudices of the people continued, only the sons of artisans could visit such institutions, and these people are generally too poor to send their children to such centres from any distance for a term of years to receive instruction. These schools, moreover, cannot hope to secure, as instructors, the best class of artisans, as such people do not care to bind themselves to a stated number of working hours daily, and they will seldom impart the knowledge or skill they possess to pupils that do not belong to their caste. These institutions, therefore, which cost the government a considerable amount of money, have, to my knowledge, not proved a success; but no government could embark on the commercial enterprise and speculation involved in reviving the art manufactures of India, and in promoting a demand for the productions of the educated workers; this is the special province of private enterprise, but the wealthy natives of India are not given to enterprise in the sense that the word implies in Europe and other parts of the civilized world.

The European merchants and agents who have visited India did so with the fixed purpose of promoting or introducing European manufactures, and not one of them ever took the trouble to study the manufactures of that country, as this proceeding would, no doubt, have led to the clashing of their own interests by lessening the importation of their goods. The number of visiting merchants has constantly increased, and the influx of European merchandise has swelled so rapidly that the natives were obliged to give up their manufactures, and whole districts that were formerly manufacturing centres ceased to exist as such. It is only since 1888 that our business was established at Delhi, where there is now a large emporium of art manufactures collected from all parts of India. Branches have been opened in Calcutta, Bombay and Simla, and we intend establishing an office in New York for the purpose of enabling dealers and collectors in America to procure the art manufactures of India, which has been supplied hitherto with difficulty through agents who know nothing about the art wares of the East. Our Mr. S. J. TELLÉRY, with 16 years' practical experience, has within the last few years revived several branches of those art manufactures that were becoming obsolete, and prevented the decay of others

most successfully, by employing on a large scale the best workers and also giving them inducements by better wages, to give the works a superior finish, and by assisting them in supplying good Indian shapes and specimens which were collected at considerable expense to the firm.

Before we were established the supplying of the Indian art wares was solely in the hands of native hawkers, who naturally preferred to reap the reward of palming off trash upon their customers to peddling genuine articles. These bazaar traders always forced the artisans to adopt the cheapest mode of productions, which naturally brought about the inferior quality of the wares and the general deterioration of the arts in India.

During the few years we have been established our main object has been to remedy past errors, and much has already been done for the general improvement in the art work of the Indian Empire. From the beginning we have kept strictly to the original shapes, which best adapted the articles for their various purposes, rejecting everything of inferior workmanship and finish. The wants of European and American buyers have also been studied, and articles are now being manufactured in the forms best adapted for Western use in furnishing and ornamenting houses, which wares were never produced by the Indian artisan. This can be seen by inspecting our large and varied collection of art wares from all parts of India, exhibited at the World's Fair. We have made a new departure from the hitherto usual plan of exhibiting articles of interest to the hunters for curiosities alone, the goods placed on public view by us being calculated to increase their importation into America. The good work that we have done in India toward the revival of Indian art manufactures has been recognized by the Supreme Government of the Empire in selecting our firm to represent the art works of the country at the World's Fair at Chicago.

During the few brief intervals in work since undertaking the representation of a vast Empire, in the section of art manufactures at the great Exposition, the following few notes upon the art works of India have been compiled. This work must necessarily fall short of a treatise on the whole subject which would occupy so much longer time and fill a large volume.

S. J. TELLÉRY & CO.

Delhi, Bombay, Calcutta and Simla.

SILVER WARE.

The manufacture of silver ware in India has greatly increased in later years, and the places in which these wares are chiefly made are Kashmir, Lucknow, Kutch, Madras, Poona, Kuttack and Burmah. In saying that the manufacture has largely increased, we mean this to apply to the export trade to Europe. The manufacture of silver ware in India was always a very large one, and this is natural in a country where no other means of investment is popular among the inhabitants. The rich and poor alike utilize their savings in the manufacture of some ornament either for personal adornment or practical use. The poorer classes will use every spare rupee in making up ornaments for their person, while the rich will convert their money into Hookas (pipes), vessels for household use, horse, camel and elephant trappings, and other large articles. Under these circumstances silver is used very largely, and with its artistic development and the cheap labor of India, the trade in these works has naturally gained the largest export of all Indian manufacturers to Europe and America.

The articles made at the places named above, are not alike, and are quite different from each other, although all are handsomely wrought *repoussé* work. The Kashmir articles are exclusively of floral ornamentation and devoid of all animal or other figures, which distinctly show its Mohammedan origin.

The raised portions of these wares are parcel gilt, which gives each article a most charming effect in contrast with the dead, pearl-white groundings. The shapes used are mostly Central Asian, and are beautiful throughout. The artisans there have been most successful in applying purely original designs for European use. The designs in the Kashmir wares are mostly taken from the shawl patterns, and nothing could be more attractive and effective.

KUTCH SILVER articles are mostly of floral design, and also of birds and animals. It is said that this industry was encouraged by the Dutch while in India, and this influence is greatly visible in their wares, which is to be regretted, as the forms and shapes are not always desirable so far as purely native art is concerned. This ware, however, is in much demand, and makes a larger export than any of the others. Originally the industry was carried on in Kutch, Bhuj and Ahmedabad, but it is now almost extinct in these places, as wealthy dealers in this article have made Bombay their centre, where the bulk of the industry is now to be found.

LUCKNOW SILVER work is particularly distinct from the others as they bear shikar (shooting) designs, and are not only characteristic, but handsome in their own way.

KUTTACK WARES are of fine drawn wire, and most delicately wrought, and the articles are a perfect fac simile of Maltese workmanship. We have only a few exhibits in this class, as we do not think that the trade in this article admits of expansion, since, as only trinkets are manufactured, they are less useful, but of an artistic character.

POONA AND MADRAS wares were originally from Trichiopoly where silver was largely manufactured even so late as twenty years ago, but the art is now quite extinct in that place, the artisans, like the Kutch workmen, having found it more convenient to emigrate to larger commercial centres. At Madras over 400 persons are constantly employed in the manufacture of this ware, chiefly for European wants, only a small portion of that number being engaged in making articles for the natives. The Madras and Poona wares are all decorated with raised mythological figures relieved by floral ornamentation, which gives the articles a most pleasing effect.

BURMESE highly artistic *repoussé* work on silver, is the best of its kind, and by far in advance of all similar wares manufactured in India. The artisans, however, are not many, and no large out-turn can be produced at present. The shapes unfortunately are not original, but we are now assisting the workmen in that country, and shall in a very short time be able to show good and original shapes, finished with the most wonderful execution.

Our exhibits had to be made in a hurry and the articles are consequently in the usual forms, but of the finest finish of any made in Burmah.

Our collection from all the centres is a very large one, and consists of every variety of article that is made from this metal. These are tea and coffee sets, wine jugs, sugar bowls, candle sticks, bread baskets, photo frames, cream and milk jugs, salt cellars, pepper castors, card and other trays, cigarette and card cases, umbrella handles and stick tops, buckles, toilet sets, and boxes of sorts. The prices for such exquisitely finished and hand wrought articles will be found very cheap in comparison with similar wares made in Europe and America, and we are sure that the Indian ware will create for itself a large demand in this country.

America produces exceedingly handsome silver ware, but labor, owing to its prohibitive rates, cannot be freely applied to this manufacture. The Indian silver ware has as perfect a polish and finish as any made in the United States, but it is quite of a different character and more artistic.

The number of articles which can be manufactured from this

metal is almost indefinite, and jewelers as well as dealers in this ware will be able to introduce the same in a great variety of shapes and designs, which will no doubt be largely sought for.

METAL WARE.

Water vessels, dishes, bowls, candlesticks, oil lamps, temple bells, sacrificial spoons, censers and other sacred and domestic utensils, in brass and copper, are made all over India. These metal vessels in native Indian households supply the place of the porcelain and glassware used by Europeans. The Hindoo artisan has attained great excellence in decorating base metal, as our large collection and comparative cheap prices for such work will show, and it is thought that the mere introduction of these goods will create a great demand for them in America.

The various exhibits in brass (chiseled, embossed, engraved and encrusted) from Jeypore, Poona and Benares, the *champ-leve* in copper from Kashmir, the artistic encrusted ware from Tanjore, the copper *champ-leve* enamels from Kashmir and the Bidri works from Lucknow and Bidar, will be found most useful, not only for decorative purposes, but for domestic use, such as afternoon tea tables, fire screens, trays, toilet sets, vases, lamp stands, smoking sets, writing requisites, powder boxes, jewel caskets, and various other articles.

ENAMELLING on base metal is done only at Kashmir, and this is confined to copper, and the art is known as *champ-leve*. No *cloisone* enamelling is done in India. The Kashmir enamel ware is very handsome. The engraving consists of floral designs and the engraved portion is enameled with a turquoise blue. Sometimes it is done in cherry red and other colors, but only the first two are really good and lasting. The raised part is parcel gilt which relieves the design and gives the article a grand effect. The specimens exhibited are trays, bowls, jugs, frames and vases. This also is an art industry which, once introduced into America, should lead to considerable importation, as the articles can be made use of for decorations and other purposes.

BIDAR WARE.—Bidar ware is a different kind of encrustation to that made at Tanjore or *Koftgari*. Originally this ware was made at a village named Bidar, in the Deccan, in the Nizam of Hyderabad's dominions, but now it is extensively made at Lucknow and at Purneah in Bengal. The metal ground is a compound of copper, lead and tin, made black by dipping into a solution of sal-ammoniac, saltpetre, salt and blue vitriol. This alloy, after being cast, is turned in a lathe to complete the form. The pattern is then graven on it and this is inlaid with silver. This is the highest art in India next to enamelling in metal works, and should, after its

introduction into the United States of America, create a great demand. The articles exhibited are mostly cups, card trays, goblets and scent bottles.

In Lucknow there is another kind of Bidar ware of an inferior description called Zarhuland, but this is much cheaper than the real Bidar ware. There are some specimens of these also on exhibit.

BRASS AND LAC inlaid ware is manufactured at Moradabad in the Northwest Provinces. We have a very large collection of exhibits, of all shapes and designs, such as trays, vases, lamp stands, frames, candlesticks, bowls, smoking sets, shields, brush backs and various other articles. This work has a pleasing effect, and we have greatly improved upon it in later years, by having articles made in forms suited to the Western requirements. A few years ago when we started business, this industry had much deteriorated. Artisans almost invariably adopted one conventional style, but, as will be seen from our display, there are now a great number of varieties of different designs, and this enables us to place before the public the handicraft in this art in a variety of forms, feeling sure that there will be a demand for the article in America similar to that recently raised in all European countries.

The process of manufacture is almost the same as that of enamelling. The article is first engraved, and the cuts are then inlaid with red, blue, or black lac; it is then polished. These articles are not only handsome, but cheap and durable.

KASHMIR COPPER WARE.—We have done a great deal to improve the class of the wares that are bought by Europeans, and have succeeded in obtaining articles of less weight and better shape and finish than any that were previously made.

We are exhibiting samples of the finest copper work that has ever been made in Kashmir. These are all *champ-levé*. Tea sets, candle sticks, photo frames, tablets, jugs, bowls, vases and trays are made from this ware.

INLAID damascening is the art of encrusting gold or silver, or both these metals, and there are several methods of doing this inlaying, each process having a separate name. The ordinary *Koftgari*, is made by making the surface of the article rough like a file, and by hammering thin gold or silver wire into it, which is finished by being burnished. The superior *Koftgari* is prepared by deeply cutting the design into the steel, iron, etc., and hammering and welding the gold wire into the cut pattern, the work being finished as usual by burnishing. This is called the *Tainishan*. *Koft* work is made at Kashmir, the Punjab, the Nizam's dominions and Jeypore.

BRASS.—Articles made of brass are more largely made and used in India than those fashioned from any other metal.

The *repoussé* work done by Jeypore artisans at our works in Delhi, is far in advance of similar work done in other parts of India.

Large vases, shields, trays and fire screens, exhibited by us in this line, are mostly decorated with the minutest *repoussé* designs, representing scenes from mythology, and the signs of the zodiac, some of which are partly silver-plated to give the greater effect and relief. We are also exhibiting a large assortment of brass ware from Jeypore and Benares. The Jeypore style of engraving is more expensive than that of Benares, but the general appearance of the article from the latter place, is for all that, exceedingly good, and we are confident that its importation into America has a great future before it. We have done much to induce the Benares artisans to keep to the original Indian shapes and to make such articles as may be of practical use to Americans.

The articles exhibited in this department are principally trays, vases, bowls, boxes, smoking sets, flower pots, etc., etc.

The Poona made brass ware consists of *repoussé* and engraved articles; also of very good castings, all hand engraved and in a most characteristic style. Candle sticks, paper weights, boxes and temple bells are the chief exhibits.

ENCRUSTED METAL ware from Tanjore is superior to all and is the finest in India in its old form and elaborately enwrought ornamentations. These are most deeply cut and the articles are encrusted all over with mythological figures and diapered with a leaf pattern in silver on copper, copper on brass, and mixed, producing an effect of quite regal grandeur.

The articles exhibited are mostly trays, bowls and lamp stands. There are others which may be of use domestically, as well as for decorative purposes. We have also done much in recent years, in reviving this art manufacture, and in extending the trade very largely to Europe, and we feel assured there will be a great demand for these wares in America.

PAINTING.—The manufactures in this art are carried on at Tilhar, a small village in the Northwest Provinces, and are mostly trays, which on account of their cheapness and attractive appearance, are in great demand as wall decorations.

IDOLS AND STATUETTES.—Idols and figures in metal are made at all places of pilgrimage in India and Burmah. For Europeans these have no further interest but as curios. The articles exhibited are chiefly idols and animals from Muttra, Tirupati, Madura and Burmah, the manufactures of the last-named place being the most artistic.

India has more artisans engaged in the manufacture of artistic and hand-wrought articles in base metal, than any other country in the world, and no other nation could compete with the Hindoos in

producing such high art wares at so little cost. Since we have made it our object to get Indian art works made into useful articles for ornamentation of Western homes, there is no limit to this art industry. Besides vases, tables, lamp stands, fire screens, trays, frames, smoking sets, and other similar articles, both useful and ornamental, this kind of work might be applied by art furniture makers, to mountings, fittings, etc. These articles are also well adapted for door and window furniture, and for various other purposes in architectural decorations. The matter deserves the consideration of professionals who are required to furnish the dwellings of the wealthy and highly educated classes of America, who like those in Europe, are tired of having their homes ornamented "a chablon," and would not mind spending a little extra money for something more artistic and hand wrought, which is not at present to be found in either mansion or hut.

FABRICS.

Like so many other things, fabrics often derive their name from the places that first became celebrated for their manufacture, and when that is the case, the generic title thus derived, applies to those goods for all time without distinction, and regardless of the place of production. In this manner we have damasks which were originally from Damascus, calico from Callicut, muslin from Mosul, etc. Sometimes the stuffs are named after some peculiarity in their manufacture, as "bandanas," which is derived from the word "bandu," bound or tied.

The fabrics in India are of a great variety in silks and cotton, as well as in a mixture of silk and cotton, both printed and embroidered. Cotton goods are manufactured all over India, almost every kind of fabric being made in all the large towns of the Punjab, Lahore, Amritsar, Multan, Ludhiana, etc., the last-mentioned town giving a special name to its drills, checks, etc. Printed and hand-made drills are made to a very large extent in Multan; finer cottons being manufactured at Hoshiarpur, Jullundhur and Kangra. The diapers of Rahun and the muslins of Bajwara are known all over Hindoostan. Tinsel muslin is made at Delhi, *Dangaris* are made at every village in Sindh, cotton is woven at every town in Rajputana, and printed muslins (the chintzes of Jeypore and Jodhpore being prized all over the Empire for purity, fastness and brilliancy of dyes). In the Northwest Provinces, coarse cotton fabrics are chiefly manufactured, a superior quality being made at Jhansie a sort of muslin at Jalaun, turbans at Sikanderabad, gold-figured muslins at Benares the sacred gold cord and sacrificial thread of the Brahmins at Bijnor. In Oudh every village has its weavers of cotton fabrics, but the art of

in-weaving at the time of manufacture, at Lucknow, is declining. In Bengal, Behar, Assam and Orissa, the manufacture of cotton fabrics is universal, but the industry is not now what it once was. Even the Dacca muslins are not made so perfectly as in former times. In Southern India there are many large centres of cotton manufactures. The chintzes of Masulapatam are very famous, and so were once the Salampores of Nellore, which were so largely used at one time in the West Indies.

In Vizagapatam there is a large cotton manufactory. In Mysore cotton goods are made in almost every town, and indeed the Southern part of India produces many fine fabrics manufactured from the excellent cotton that is cultivated in every district. The Bombay Presidency is famous for its cotton goods; and of the processes of manufacture, the most interesting is the dyeing of fabrics in Guzerat and Rajputana, which is called "bandana." The new fabric is marked in a pattern of small squares or spots; the knoter then picks up the corners of the squares and ties them with thread in such [a fashion that the part tied will not be affected in dyeing. After the cloth thus knotted has been to the dyer, the knots are all untied, giving white square spots (not round ones as in the English made article), on a ground of red, blue or any other color. The white square spots generally have their centres hand-painted in yellow. This is the "similar" pattern, and gives its name to the old bandana pocket handkerchiefs, which originally came from the East.

In the more complicated process, a variety of colors is used, and the process is called "phul-wadi," or flower garden. The fabric is dipped in dye for each color, the first time many squares being tied and left white, some of which are untied at every dipping, according to the pattern required.

WAX PRINTED cloths of Peshawaur and Deesa, and the tinsel and glass decorated stuffs of Poona and Satara, are the most interesting, as these manufactures are not done elsewhere. These stuffs are not only interesting, but cheap and characteristic. They are effective and most suitable as drapings for ateliers, and ball-rooms, and are also adapted for draping artists' studios.

The wax printed cloths are made by applying a mixture of melted lac and beeswax with a wooden stick. The operator does not design the prints, but merely the pattern, with a free hand. After the mixture has been applied, finely powdered mica is sifted over the design and the stuff is then left to dry. The mica gives the cloth a striking appearance and full lustre. It stands rough usage, and can be washed.

POONA AND SATARA stuffs are gold leaf prints, studded with small square-cut mirror glasses, which give a unique and splendid

effect. Considering the amount of labor spent in the process of manufacture, it is astonishing that these stuffs can be brought into the market at the cheap rates at which they are sold.

Another most interesting manufacture in cotton goods, are the Surat razais, or bed covers, which are worked in small squares, the cotton being inserted during the weaving. In cotton goods we have taken special care to select articles most suitable for drapings and decorations of houses, and from the collection exhibited it will be seen that there is a great variety which, as novelties in the drapery line, may create a change in Western ideas similar to that in European countries in more recent years.

Our purely cotton-stuffs exhibits consist mostly of printed curtains, portiers, dados, strips and table covers, of large variety and purely characteristic designs, from all parts of India. The collection is so immense that a detailed description is simply impossible.

SILK.—From the remotest antiquity a trade in silks between India and the West has existed. In India the manufacture of silk is one of the largest and oldest industries. Large quantities of raw silks are produced in Assam, Bengal and the Himalayas, called "tassar." Other silk stuffs are woven largely from imported raw silks from China and Bokhara, the material from the latter place being the most valued in India.

A large export trade in raw, or "tassar," silks is in existence between India and the United States of America, and we are sure that the cheapness of these stuffs will create a great demand, and that the trade in them will greatly expand. The varied collections of articles exhibited in this line will help dealers in these wares, who have no opportunity of visiting India, in adding considerably to their stock. The half-cotton and half-silk stuffs so largely manufactured in India are due to Mohammedans, who are prohibited by their religious doctrines from using articles purely silk. The *Mashroo* and *Amroo* stuffs exhibited by the Hyderabad State are proofs of the excellence of design and quality the Hindoo weavers are able to produce from a mixture of these materials. The brocades or *kin-kabs* (so called by the Hindoos) from Benares, Surat and Amhedabad have been known for centuries for their excellence. The richer classes use this as wearing apparel. We have taken special care to have this class of goods manufactured into articles suitable for decorations and drapings, and we are confident that our piano covers, table centres and covers, cushions, chair backs, fans and strips will find a large demand in the United States of America.

Our silk *sarees* from Surat and Madras, with silk and brocade edgings, worn by Hindoo ladies as dresses, are admirably suited for fancy ball dresses and gowns as well as for draping purposes. The half-silk and half-cotton tafets, from Surat, in various shades, will be found most suitable for all purposes.

Loom-worked Kashmir shawls and Dacca stuffs, which have never been previously described correctly, we include under the brocade works, and not, as often has been done, under embroideries. It will be interesting to many to know that the more expensive and most artistic Kashmir shawls are not embroideries, but are done on looms, which is the more difficult work of the two, and is actually a brocade, in silk and wool. We have some of the finest specimens of the kind on exhibit, which are in no way inferior to those usually purchased for crowned heads only. Although those now exhibited are not all intended for shawls, they are still excellent and magnificent specimens of the art. These are suitable as piano and other covers, for which purposes they are now generally bought.

EMBROIDERIES.—Nowhere in the world has embroidery been in more demand, and in no place has it been brought to greater perfection than in India. Embroideries are done in almost every Province, but the most famous are those of Kashmir. The *phulkaries* or silk embroideries, done in coarse cotton stuff in the Punjab and on the Hazara frontier, are famous for their excellence of stitch and coloring. Embroideries are worn by all classes in India, by the peasant as well as the prince, and are made in varieties for this purpose, from the coarsest cotton to the finest of silks and velvets, the embroidery in the more expensive kinds being done with real gold and silver threads.

The *phulkaries* made in the Punjab and Hazara, are much in demand by Europeans for draping purposes, being effective and cheap in comparison with the cost of the embroideries worked by any other than the cheap Indian labor. These *phulkaries*, although embroidered on coarse cotton stuffs, are most effective and pretty. This is an industry peculiar to women only, and is not engaged in by men, as is the case in all the other manufactures. These cloths are used by the females as *sarces* (head dresses) and petticoats, and only the spare pieces are sold by them.

The Kutch *phulkaries* are strikingly pretty in their shades of silk, on which the embroidery is done.

TINSEL.—This art is also practiced all over India, but the Delhi, Agra and Madras manufactures are the best. Those of Delhi and Agra are done in real silver, and silver-gilt tinsel, while the Madras articles are made of baser tinsel. We exhibit ladies' ball dresses, gowns, belts, strips, portiers, bed and table covers, cushions, tea cosies and curtains. We also have some very fine specimens of Madras embroideries, which will vie with any in the world.

HERAT *Sozinees*.—We have been unable to exhibit many of these owing to the border troubles in Afghanistan, as few were brought into the Indian market. These are embroidered bed covers in coarse cotton stuffs. The silk used for the embroidery is not, as

in the *phulkari*, of one or two shades only, but of various shades, the design being generally very good. They make handsome portiers. The *Sozinees* are mostly made in central Asia, bordering on Afghanistan, and in Afghanistan itself. Mohammedan girls commence their work at a very early age, and consider it good luck if they marry before the completion of their first *Sozinee*, in which case the incompleated article is kept in the house as a talisman, and is only sold after her death. All our *Sozinees* on exhibit are unfinished ones, and are superior to those made for the market.

KASHMIR SHAWLS are the *non plus ultra* of embroideries, and eclipse all other embroideries of the world in intricacy of work and fineness of stitch.

It has been so often described, and must be so widely known, that it will be sufficient to say that on some of the shawls exhibited by us, whole families have worked for years. Whole families, *i. e.* husband, wife and children, of many Provinces in Hindoostan, such as Kashmir, the Punjab, Bombay, Surat, Sindh, Mysore and Hyderabad are still largely occupied on nothing but embroideries on various stuffs, as also in silk and kin-kob weavings. Hand printed cloths are made in almost every Province. Considering the great demand for artistic embroidered and hand printed hangings and drapings, we are certain that dealers in such goods will find a greater variety of novelties in India, than in any other country in the world. Although most of our embroidered stuffs for hangings are not quite large enough for the doors and windows of American houses, and perhaps not exactly the size for furniture coverings, we are in a position to arrange with dealers to have this class of goods made in any shape, design and color suitable for this country, by which means inexhaustible new styles could be created. The embroideries on woolen stuffs and silks, which are suitable for ladies' useful wearing apparel, and ball and evening dresses, will doubtless be a study to the leaders of fashion in America, as well as to dealers in "les mode pour les dames."

The plain Rampore shawls, and Kashmir pure woolen stuffs (suitable for ladies' dresses and gentlemen's suits), which already have a world-wide reputation, will, we are sure, be greatly admired. Nothing like them for wear is manufactured elsewhere. We are confident that the dealers in dry goods will find these goods a novelty greatly admired by their patrons.

WOOLEN STUFFS, PLAIN.—Rampore *Chadders*, or "ring shawls," are plain woolen articles made from the finest (*Pashmina*) wool from Kashmir. They are white, grey and natural wool colors, and have become famous in recent years for their fineness and softness. They are called "ring shawls" because an article measuring 2x4 yards can easily be passed through an ordinary sized finger ring.

We exhibit plain and pure woolen stuffs from Kashmir and the Punjab, suitable for clothing for both ladies and gentlemen. We also show the coarse woolen stuffs known as *puttoo*, which will be found exceedingly good for ordinary wear. We invite the attention of dealers in woolen stuffs to an inspection of these goods, which we are assured will create a great demand in this country when once they are introduced.

WOOLEN PILE CARPETS.

Carpets have always been manufactured in India, but they have never equalled the excellence of the Persian ones. Since the downfall of the Mohammedan reign, this industry has declined, and would no doubt have died out entirely if the Government of India had not taken an interest in it, and so revived the art in several prisons, where the greatest care has been taken to copy the good, old patterns only. During the past twenty years many private factories have sprung up, and we have no doubt that the Government will cease to compete against private enterprise, as soon as it is assured that the factories are capable of keeping this interesting and useful industry alive. The Nizam's Government have also done much during recent years to revive the manufacture at the factory at Warangal, where it was once carried on, on a large scale.

The chief private factories are at present located at Srinaggar in Kashmir, Amritsar and Delhi in the Punjab, Mirzapore in the Northwest Provinces, Ahmedabad in the Bombay Presidency and Warangal in the Nizam's Dominions.

Similar carpets are also manufactured at government and native state jails, but these we do not exhibit, as they are not permitted to enter American ports.

Although most of the Indian carpets are copies of the old Persian ones, they are far superior to the present manufacture from that country, as all Indian workmen keep strictly to good and fast vegetable dyes, which in the Persian article is seldom the case. The Indian carpet industry has without doubt an excellent future in store, as no carpet in the world of equal quality in respect of price, and few in regard to fastness of color, can compete with it. Those desirous of adorning a house cannot do better than use Indian manufactured woolen pile carpets, as those of an ordinary quality will not cost much more than the European made article, and will last a life time.

Some very fine carpets are manufactured in India, one of which from the Nizam's dominions is on exhibit and contains 600 knots to the inch, and we have seen some in other native states of a finer quality, but it is a mistake to suppose that the extra number of

knots add to the quality or durability of the article. A carpet with 40 knots to the inch is all that is required for ordinary use, and an article of from 50 to 80 knots is a fineness that should not be exceeded, as it only adds to the cost without being more durable.

We have a large collection of these wares from Kashmir, Amritsar, our own firm at Delhi, the Deccan, and from Kabul—in all sizes, qualities and designs. We also exhibit a specimen of silk pile carpet from the Nizam's dominions, which is of interest on account of its variety, as very few of these are now manufactured.

We invite dealers in these articles to test the quality of our Indian carpets, and to compare them with those of Persian and Turkish manufacture, to satisfy themselves as to which are the best and most durable.

We also exhibit a few cotton pile carpets made at our works at Delhi, which are in every way equal in appearance to the woolen manufactured articles, but hardly as durable. They are, however, cheaper and quite lasting enough for buyers who prefer a less costly article to last them a certain number of years. There is much trade in this article to Europe. There are also on exhibit a few specimens of check woolen carpets from Mirzapore and the Deccan, which are from 16 to 20 knots to the inch. These will be useful to buyers who consider their own purse. They are more pleasing to the eye than the European made articles, and have the advantage of being cheaper and more lasting.

COTTON CARPETS AND RUGS.

Cotton carpets and rugs (*durries*) are greatly used in India. These are woven and not knotted like the pile carpets. They are, however, very durable, and the large export of this article to Europe and America is, therefore, not surprising. They are manufactured all over India, in varied and handsome patterns, and are well suited for halls, corridors, bedrooms and offices. We exhibit them chiefly in the sizes of rugs, and have some of exceedingly pretty and complicated patterns, which we are sure will be admired. We anticipate a large export trade with the United States, as the low prices at which they are made in India cannot be competed with by any other country.

WOOLEN FELT RUGS.

These can hardly be known in America. They are manufactured from woolen felt, and are handsomely embroidered with woolen thread. The colors are very pleasing; they are suited for studios and for hearthrugs.

WOOD WORK.

CARVINGS.—The art of wood carving has flourished in India from time immemorial, and even to-day the work of the wood carver is one of the largest industries, the demand for it being universal by the Hindoos. In ancient times the carvers of wood ornamented the thrones of kings and princes and the chariots of warriors, and adorned the buildings of all classes. In these days carved facades, doors, windows, balconies and partition screens, etc., are made in the Punjab, Northwest Provinces, Central India, the Bombay and Madras Presidencies, Rajputana, Kashmir and Nepaul, in which last named state wood carving is the most important manufacture. In Burmah the Buddhist monastries and temples are mostly of wood elaborately carved.

Until within the last few years carved black wood was used for manufacturing furniture throughout the Bombay Presidency, and many exceedingly fine specimens are to be obtained; the art of wood carving, especially in black wood, having been brought to perfection. The work that is now done surpasses the old style in finish, and most of the woods grown in India are now being carved in the finest style. Only samples of the best have been collected for our exhibition, and we have taken infinite pains to employ in our own workshops the best men to be found for making only the best articles. The *Tarkashi* work, which combines the inlaying of brass, with carved wood, wrought in our own shops, is the best that has ever been made, and is most highly prized by *connoisseurs*. Teak wood carving is more common, and the black wood (or seesum) of Upper India is fast becoming a favorite wood with those who collect artistic furniture; but where there are so many good woods it is difficult to decide which should have the preference.

Some of the most wonderful carving is done in sandal wood, which industry is peculiar to many places in the Madras and Bombay Presidencies, Burmah and Mysore. The carving is usually in high relief, and varies more or less in style according to the district in which it is made, the panels of boxes being the most remarkable illustrations of the art. *Chauris*, fans, combs, rosaries, paper knives and a large number of other articles are made of sandal wood and elaborately carved.

The wood carving of Burmah is of an elaborate and bold symbolic description, which makes it appear weird to the eye of a European, and there can be no doubt the innumerable lambent points directed upwards and all the most prominent details originated in a religious significance.

With the number of artists at hand it has been our chief aim from the starting of our business to utilize this craft for the purpose

of producing furniture of quite a unique style, and we are proud to say that we have greatly succeeded in our object. We have now at our works at Delhi upwards of 200 of the most skilled carvers from all parts of India in constant employ, and we engage hundreds more at their homes and districts. We have made it a special study to design furniture in the most novel styles, according to Saracenic and Hindoo forms, and copied from the best Indian architectural buildings.

Our exhibits consist of the best dining and drawing-room suites as well as of single pieces. In the handsome Manipuri *Tarkashi* wood furniture, quite unique in its style, we have drawing-room tables and centre pieces, large and small picture frames, which latter, we feel sure, will quite revolutionize the present mode of framing valuable pictures in gorgeous, but common looking, gilt frames.

In sandal wood we have the finest specimens of carving ever shown either in Europe or America. In this branch we have confined our selections chiefly to the smaller articles, such as caskets and jewel, glove, work and other boxes of sorts. The Mysore State exhibits in this class are the best, and some of them the most perfect marvels of art in wood carving.

INLAID.—The inlaying of metal as well as ivory and colored wood into carved wood work is another old art in India; indeed, wood carving and inlaying is most commonly found together in the highest class of work. In many parts of the Madras and Bombay Presidencies, in Kutch and Northern India, inlaid wood work is manufactured. In Bengal the industry has almost, if not quite, become extinct, but in the Northwest Provinces and the Punjab it flourishes to a considerable extent, having been recently helped forward by us. In the Punjab, ivory and brass are freely used in decorating carved furniture. The most remarkable inlay work being done in this part of India, is the inlaying of thin brass wire into sisam and other dark-colored woods. This work is termed *Tarkashi* ware, and was at one time only done at the town of Mainpuri, but we have introduced the manufacture into Delhi.

The ivory and brass inlaid works of Hoshiarpur exhibited by us are mostly articles of use, such as arabesque tables, book-stands, screens and boxes, all of which will be found artistic and original and suitable for any drawing room. The Hoshiarpur manufacture is the only inlaid woodwork of the East which stands rough usage under any climate, and on this account, as well as for its quality and artistic designs, will be most desirable as furniture.

In Bombay and Surat a good deal of ornamental inlaid furniture is also made in the more familiar articles of boxes of sorts, book-stands, blotting pads, chess boards and tables, as exhibited by us.

These are made in sandal and other woods (similar to sandal in color) the latter of which is said to be an art introduced from Persia. This inlaying work is done with thin wire and ivory (white and stained) which is tastefully mixed in geometrical designs. It is to be regretted, however, that this handsome ware, cannot be successfully preserved in all climates. We are, however, doing our best to get articles that will be lasting, *i. e.* manufactured from seasoned materials, and we have every hope of succeeding in this most desirable improvement.

The sandal wood inlaid ware of Vizagapatam, although not so old an industry as that of Surat, has greatly developed in later years. We exhibit in this class, boxes of sorts, jewel caskets and writing desks, all handsomely covered with tortoise shell and bison horn, and with ivory and black graphite mythological figures, which gives the articles a most handsome appearance. The prices, considering the highly artistic work, are strikingly cheap.

The Mysore rosewood and ivory inlaid tables, music stands, and frames exhibited by us are very much like the Hoshiarpur manufactures, and undoubtedly show that their origin is traceable to that place. The only difference is that in the Mysore work the etching in ivory is done in black graphite, like that of Vizagapatam, which gives it a pleasing relief.

Those desirous of using artistic furniture instead of filling their mansions with machine made articles that are manufactured by the thousands, all more or less of the same style and without any artistic pretensions, as well as dealers in art furniture, will find our exhibit of great interest. Owing to the great space required for packing of furniture we shall not be in a position to satisfy all intending purchasers, but our object is not merely to transact business with the visitors to the World's Fair. We are sure that art furniture makers and dealers, as well as architects, will be eager enough to introduce novelties in their works and decorations, different from the ready made furniture now exhibited. Carved panels in a great artistic style can also be made, which art furniture makers can utilize for inlaying and ornamenting furniture manufactured in this country. A still larger supply of such carvings and inlaid works can be made use of by architects and decorators in paneling, dados, cornices, balconies, etc., etc.

LACQUERED.—Wherever inlaid work is done in India, the art of lacquering articles is commonly practiced. As a rule it is the turned articles that are lacquered or coated with lac and called "lacquered ware." The process of manufacture is very interesting and very simple. After the article to be lacquered has been thoroughly cleaned it is replaced upon the lathe and rapidly turned against sticks of colored lac which are melted by the heat generated, and uniformly distributed over the surface. Layers of many different

colors are laid on in this manner, the one over the other, and the patterns are cut by hand with a chisel, the graving or cutting being only down to the surface of the lac, the color of which is wanted to form the pattern. The best class of Indian lacquer work is very beautiful and largely bought. Besides woodwork-metal, stone, slate, pottery, shields, leather work, glass, papier-maché, ivory and articles made from cocoanut shells, are extensively lacquered.

The lacquered boxes of Lincko and Jeypore are very handsome and interesting, and well suited for use on ladies' toilet tables. The lacquered toys of India should create a great demand in America, as, apart from their cheapness, the excellent lacquer work and harmless coloring matter makes it a very desirable article for children to play with. Considering the dangerous and poisonous toys made elsewhere, and the large amount of money spent on them, we anticipate a large export of lacquered articles from India, once they are introduced into this country.

We exhibit these largely from Benares, the Mysore State, Belgaun and Sawantwadi. The toys from the latter place are the handsomest, most artistic and best. They are fitted in neat, hand painted boxes which make nice presents, for the bigger children.

The Kashmir papier-maché and wood wares which we exhibit in screens, photo frames, tables, boxes, brackets, panels and trays will be found excellent ornamentations. They are not only artistically and thoroughly hand painted originals, but cheap and lasting,

The lacquer work from the Madras schools of art, Belgaun, Tilhar and Kurnul, which we exhibit in tables, brackets, trays, fans and imitation fruits, are each peculiar, and different to the Kashmir wares, but equally suitable for decorating and ornamenting drawing rooms.

The Burmese lacquer and basket ware is very much like that of the Japanese and has very likely been introduced from that country. Of these we show boxes and baskets, each useful in their way.

IVORY CARVING.

Ivory is carved all over India and Burmah, the work of the latter place being quite different to that of the former, and the art appears to have been introduced into the latter country from China. In India, carvings are done at Armitsar, Patiala and Delhi, all in the Punjab; at Murshedabad and Benares in Bengal; at Ahmedabad, Surat and Satara in the Bombay Presidency and at Mysore, Travancore, Vizagapatam and Vizianagrum in Southern India. Since the establishment of our headquarters at Delhi, where the ivory carvers have not only the opportunity of disposing of their wares

to our firm, but receive our advice as to the manufacture of the articles that will meet with ready sale, the industry in this place has considerably increased, and in regard to artistic execution and the quality of the wares, it has left other places behind, and we might confidently claim that Delhi is now the main centre of this art. The subjects we exhibit are mainly richly caparisoned elephants, camels, bullock carts, tigers, cows and other animals, all carved as statuettes; also hunting, festive and ceremonial scenes, mythological subjects carved in relief, and other little trinkets, such as coral cases, napkin and curtain rings and paper knives. Of the latter the Delhi perforated articles are the most interesting and artistic. The ivory fans from Delhi exhibited by us are not in the usual form made elsewhere, but are on the contrary manufactured from thinly sliced woven ivory which is most interesting and a marvel of art.

The Burmah carvings excel those made in India. The intricate work done on whole pieces of ivory, are perfect marvels of skill, and shows the patience of the artist.

PAINTING ON IVORY.

The paintings on ivory in water colors are exclusively from Delhi. These are also done at Lucknow and Bombay, to which places pupils, who received their training at Delhi, emigrated. The art was introduced during the Mogul Empire, most likely from China.

The exhibits are mostly miniatures of the Mogul Emperors and the members of their family, also copies of the Taj and other monuments which are painted in all sizes. In later years the paintings have been done small enough to make them suitable for ladies' brooches and gentlemen's shirt studs and links, as well as in plaques for the inlaying of furniture. These latter have been very popular with visitors to India from America, and we feel that from personal knowledge thus gained, this industry will meet with a great demand. Photographs in colors are also most successfully done by these artists.

CLAY MODELS.

Sir G. Birdwood, (who is the only living person who ever thoroughly studied the industrial arts of Hindoostan), so late as twenty years ago wrote as follows :

“ It is very surprising that a people possessing, as is proven by their ivory and stone carvings, so great a taste in the appreciation and delineation of natural forms, should have failed to develop the art

of figure sculpture. Nowhere does their figure sculpture show the inspiration of true art. They appear to have no feeling or taste for it, and only attempt a literal transcription of the human forms and figures of animals. Their very Gods are distinguished only by their attributes and symbolic monstrosities of body, and never by any expression of individual or personal character. It is owing, I believe, to the very fact of their being condemned to a strictly ritualistic representation of their Gods, that the feeling for the higher forms of sculpture has been destroyed in them."

In view of the above remarks, the large and artistic collection of clay models exhibited by us, prove conclusively what enormous strides have been made in this art within the last few years. Our exhibits in this line will, it is thought, prove one of the most interesting that will be on view at the Fair, not only on account of its artistic merit, but because it represents Indian life in almost every phase, and it has been correctly designated by a gentleman who examined it before it was shipped, "India in a nut-shell."

The models exhibited embrace specimens of architecture in the different Provinces of the Indian Empire as well as the interior fittings of the houses, mode of living of the natives, noted monuments throughout India moulded to scale, streets and scenes of street life, bazaars (markets), with shops and vendors of all the commodities therein displayed, burial grounds and processions of Hindoos and Mohammedans, kheddass, showing the process of capturing wild elephants, temples, mosques, religious ceremonies, wedding processions, betrothals, *satti* (a wife sacrificing her life on the funeral pile of her husband, a practice now discontinued by law), Indigo, lac and other raw produce, factories, carts, boats and other means of transport by land and water, soldiers and officers of the British and native armies, castes and tribes of Hindoostan. These models consist of several thousand small clay figures most artistically executed, and dressed and painted in the colors actually worn by the people whom they represent.

ENAMELS ON GOLD AND SILVER.

The articles exhibited are mainly from Jeypore in gold, and from Kashmir and Multan in silver.

Enamelling is the master art craft of the world, and the enamels of Jeypore in Rajputana, rank before all others and are of matchless perfection. Nowhere, not even in Paris, can enamelling in ruby red, be done as at Jeypore.

The people engaged in enamelling at Jeypore are but few in number, and are Sikhs, whose ancestors were brought to Jeypore

from the Punjab by Maharaja Jeysingh. These people are very jealous of the secret of giving the brilliant and transparent red to their enamels, and will not instruct outsiders.

We were once offered by a Paris firm a large amount of money to obtain for them the formula of the process, but all our efforts were futile, as the Sikhs, though poor, were independent and would not part with the secret of their trade.

All Jeypore enamels are *champ-levé* and are done on pure gold, only in different shades of red, green and blue. The articles exhibited are small plaques suitable for inlaying into caskets, watch cases, locket, chains and brooches. They are also made in card trays, boxes and flasks, but the out-turn is so small that these things cannot be got unless orders are given twelve months in advance, and so much time was not at our command in preparing for the Fair.

MARBLE, ALABASTER AND STONE MANUFACTURES.

The best illustration of the antiquities of art, and manufactures of the highest order, in India, are preserved to us in the extensive remains of the magnificent structures that were built centuries ago.

Many places in India have been celebrated for producing first-class stone carving, and countless are the superb edifices that are to be found throughout the country, on which the artisans have lavished all the resources of their skill. But only models and pictures of some of the fine buildings in India can be exhibited. These, however, will suffice to show the excellence of the skill with which stone is sculptured in India.

Wherever stone is abundant, there will be found Indian workmen engaged in cutting out vessels for domestic purposes, "Gods" for temples and oratories, toys, handles for weapons, knives and paper cutters, etc., etc.

A soft gray soap-stone is used for the children to work upon while learning their craft, and it is surprising to note the skill with which even little children turn out artistic plates, dishes, boxes, paper weights, models of houses and animals, etc.

The white, black and colored marbles of Rajputana are the most famous of the Indian stones. The idols, elephants, camels and other animals made at Jeypore which we exhibit are the identical images used in the temples all over India.

In Burmah the idols are carved in alabaster, which material is also used in making images of animals. In Agra the mosaic work in marbles are inlaid in a variety of patterns most of them being

copies of those in the Tajmahal. Lapis-lazule, Jasper, Cornelian, Chalcedony, etc., are used in this work.

The demand for articles so inlaid has greatly increased since we succeeded in persuading the makers to shape them for the use of Western nations, and they are now being sent regularly to Europe and America in the form of table tops, trays, boxes, plaques, vases, lamp stands and paper weights. The trays and screens of alabaster that are made in Agra are remarkable for their beauty. Models of the Tajmahal are also made in alabaster.

The plaques are much used for inlaying furniture, and the alabaster screens for mountings on velvet, as well as for decorations and photo-frame covers.

The model of the famous Tajmahal, in alabaster, is a handsome ornament for any drawing room or study. Of these articles we have exhibited round and square table tops, chess boards, card and large trays, bowls, lamp stands, paper weights and plaques for inlaying furniture—all in mosaics of semi-precious stones inlaid in marble—idols, such as are used in all the temples, exquisitely painted and plain; models of animals; alabaster screens, suitable for album or photo covers, and wall decorations from Agra, Burmah and Jeypore.

ARMS.

In India, as in the rest of the world, weapons have always been used; and the history of the country is merely a record of the wars of Princes of the larger states, and a detail of the invasions of stronger enemies, until at last the Empire has settled down under the *Pax Britannica* to cultivate the arts of peace.

Apart, however, from the chronicles of the kingdoms that have long since passed away, and the tales silently told by the ruins of temples and palaces created and destroyed by the hand of man, there are to be found in India innumerable specimens of arms, showing that the armorer's work was of the first importance. The shapes of these weapons are very varied, each nation adopting a fashion and changing it after a time, and a detailed classification of them, and the peculiarities of their manufacture would certainly fill a book larger than this.

There are the swords, spears, and bows and arrows of the Rajputs, who are Hindoos, and the arms of the Mohammedans, all of which are different from the weapons of the Rohillas, Mahrattas, large Gurkhas, Burmese, etc., as can be seen by inspecting our Sikhs' collection.

Damasking is the peculiar process which unites the opposite qualities of toughness and hardness in the one steel blade, and for this the old swords of the East were famous. Damascus was the

place celebrated for making these weapons, but it is said that the steel used came from India. Twenty miles south of Nirmal and a few miles south of the Shisha Hills is the place where the magnetic iron used for ages in the manufacture of sword blades is still obtained. The Dimdurti mines, on the Godaveri river, were another source whence the steel used in Damascus came.

Damascus steel is still made at Samandrum near Dimdurti. We have a large collection of old arms of various shapes and are also exhibiting new arms of Jeypore, Kutch, Patiala and Hyderabad, which although of original shape and handsomely decorated and encrusted with gold and silver, are useful only for decorative purposes.

The collection exhibited consists of swords, battle axes, matchlocks, powder horns, bows and arrows and shields, which are admirably suited for trophies and for decorating wall spaces in halls. A considerable export of these arms is made to various parts of the world, and help to effectually fill up, at a little expense, empty places which otherwise would have to be covered with costly oil paintings.

POTTERY.

The best and most interesting description of Indian Art Pottery ever written, is that by Sir Geo. Birdwood, and we can afford no better guide to those who intend inspecting our large exhibit in this line, than to quote from that gentleman's work on the subject.

"Truest to nature, in the directness and simplicity of its forms, and their adaptation to use, and purest in art of all its homely and sumptuary handicrafts, is the pottery of India.

"It is impossible to attempt any enumeration of the places where unglazed pottery is made, for its manufacture is literally universal, and extended over the whole, and to every part of India. The principal varieties of Indian fancy pottery made purposely for exportation, are the pottery of Multan, Delhi, Bombay, Sindh, Khurja, Azinguhr, Madras and Chunar; the painted pottery of Bikanir and Kota, and the gilt pottery of Amroha and Lucknow, and in all these varieties of Indian pottery an artistic effect is conscientiously sought after. In almost all Indian pottery, we find a reverent subjection of color and ornamentations to form, and it is in attaining this result, that the Indian potter has shown the true artistic feeling and skill of all Indian work-masters, in his handiwork. The correlation of his forms, colors, and details of ornamentation, is perfect, and without seeming premeditation as if his works were rather a creation of nature than of art. The potter's art is of the highest antiquity in India, and the unglazed water

vessels, made in every Hindoo village are still thrown from the wheel in the same antique forms represented on the Ancient Buddhist sculptures and paintings. Some of this primitive pottery is identical in character with the painted vases found in the tombs of Etruria, dating from about B. C. 1000. I do not suggest any connection between them; it is only interesting to find that pottery is still made all over India, for daily use, which is in reality older than the oldest remains we possess of the ceramic art of ancient Greece and Italy,

“Tiles made in India are in general character similar to, although not so carefully made as, the Oriental tiles known as Persian, which adorn the old mosques of Egypt, Syria, Turkey and Persia. The colors used upon them are a rich copper green, a golden brown and dark turquoise blue. The antiquary, the artist, and the manufacturer will do well to study these wares. As in their silk and woolen fabrics, their metal work and other manufactures, an inherent feeling for, and a power of, producing harmony in the distribution of color, and in surface decoration, exists among the Orientals, which we should study to imitate, if not to copy. It is not for Europeans to establish schools of art in a country, the productions of whose remote districts are a school of art in themselves, far more capable of teaching than of being taught.

The great skill of the Indian potter may be judged from the size of the vessels he sometimes throws from his wheel, and afterwards succeeds in baking. Ahmedabad and Baroda, and throughout the fertile pulse and cereal-growing plains of Gujarat, earthen jars for storing grains, are often baked five feet high; and on the banks of Dol Samudra, in the Dacca division of the Bengal Presidency, immense earthen jars are made of nearly a ton cubic capacity. The clay figures of Karttikeya, the Indian Mars, made for his annual festival by the potters of Bengal, are often twenty-seven feet in height. There is an immense demand for these water jugs, cooking pots, and earthen frying pans and dishes. The Hindoos have a religious prejudice against using an earthen vessel twice, and generally it is broken after the first pollution, and hence the demand for common earthen ware in all Hindoo families. There is an immense demand also for painted clay idols, which also are thrown away every day after being worshipped; and thus the potter, in virtue of his calling, is an hereditary officer in every Indian village.

“The glazed pottery of Sindh and the Punjab is a sumptuary and not a village art, and is probably not older than the time of Chingiz Khan. In all the imperial Mogul cities of India where it is practiced, especially Multan and Delhi, the tradition is that it was introduced from China through Persia by the Aghan Moguls, through the influence of Tamerlane's Chinese wife, and it is stated by independent European authorities, that the beginning of orna-

menting the walls of mosques with colored tiles, in India, was contemporary with the Mogul conquest of Persia.

"The Bombay school of art pottery we owe chiefly to the exertions of Mr. Geo. Terry, the enthusiastic superintendent of the school, who has quick sympathy with the native art. He has introduced some of the best potters from Sindh, and the work Mr. Terry's pupils turn out, in the yellow glaze, in Bombay, is now with difficulty distinguishable from the indigenous pottery of Sindh, and it is only to be identified by its greater finish."

Mr. Terry has taken great interest in obtaining for us, for this exhibit, the very best specimens of his wares. The exhibits are profusely decorated with scenes from the Ajunta and Elora caves, and with paintings representing all kinds of ceremonies in actual Hindoo life.

Our collection in this line is a very extensive one, consisting of specimens from all parts of India, and we are confident that the exhibit will prove not the least interesting in our large display of the art industries of India.

HORN WORK.

Manufactures from Bison Horn are of quite recent date, introduced at Vizagapatam, Ratnagiri and Sawantwadi. We exhibit little trinkets, such as card cases, trays, ink-stands, paper knives and carved animals.

FANS.

These articles have always been in use in tropical climates, such as India, and naturally fans were, and are, manufactured in every part of the country. The richer and well to do classes of Hindoostan, having always been accustomed to being fanned by their servants and never by themselves, it follows that the personal use of the article was confined to the inferior class of people, and naturally those of a plain and unartistic shape and finish only were manufactured. It is clear, therefore, that the fans now offered for sale, are of quite recent date and specially made for the use of ladies, and for house decoration. Our choice collection, in peacock feathers, from Poona, in talck from Tanjore, and scented kus-kus from Sawantwadi should create a large export trade to this country, and the artistic and most interesting and grotesque hand-painted silk fans from Burmah, as well as the *kin-kob* articles from Surat, should also be in much demand, as they are most suitable for use in ball-rooms and other places of recreation.

SHOES.

We are exhibiting a fair collection of the shoes worn by the native men and women of India, which is, however, of very little importance, except viewed as a curiosity.

ANTIQUITIES AND CURIOS.

These are being constantly sought for and collected by visitors to India from Europe and America, and are now becoming so scarce that in a few more years there will be none left.

Historic objects of interest have always been eagerly bought up by museums, and most of those now left are in the hands of wealthy families who will not part with them for any amount of money. We have, at our several establishments in India, more orders registered for articles of this nature than we can fill for years to come. We have, however, made successful efforts to secure for the exhibit here a number of articles which must prove of paramount interest to historians and students, as well as to those who take pleasure in collecting things of this nature.

The exhibit consists of *old stuffs* of all sorts, in silk, wool and cotton, embroidered and otherwise decorated, wrappers worn by Hindoo women of all classes and castes, of original and splendid workmanship and design. Shawls and kin-kobs of fine designs and well fitted for draping purposes, old arms from all parts of India. In this line the collection is very extensive and shows some rarely shaped and highly decorated specimens. *Antique bronzes* consisting mainly of vessels and idols used in temples and generally for purposes of worship. Amongst these are some rare specimens of original shape and design from Thibet and Nepaul. There is also a fair collection of *old manuscripts* and pictures of great interest, and of antique musical instruments. We have a collection of *old coins* second to none in India, comprising the whole collection of the late Dr. C. R. Stulpnagel, arranged by Mr. Chas. J. Rodgers, Honorary Numismatist to the Government of India, consisting of gold, silver and copper coins, such as,

GREEK.—Alexander the Great, Seleukus.

GREEK BACTRIAN.—Diodotus, Euthydemus, Pantaleon Agathokles, Sophytes Demetrius, Antemachus Theos, Ewkratides Heliokles, Antialkotas Lysias, Diomedes Archebius, Apolodotus Strato, 1st and 2d Menander, Epander Zoilus, Antemachus Philoxenus Nikias, Amyntas Hermalus, Hermalus and Kalliope.

INDO SCYTHIAN.—Manes, Azes and Aspadarma Azilises, Vonones and Spalahores, Vonones and Spalajadames, Spalyres and Spalagadames, Gondopharres Abdagases, Pakores Zeionises, Soter Megas,

Hykrodes, Phseigacharis, Hermacus Kadphises one, Kadphises two, Hooerkes Bazodes.

GUPTA.—Coins allied to Yand Legas Tassemanian.

BRAHMIN KINGS OF KABUL.—Samanta Deva, Syalapati Deva, Khvadvayaka Vanka Deva, Samanta Deva.

GAZNI.—Subaktagin, Malimud, Masaud Mandud Abd ur Rashid, Ferrukhzad, Ibrahim, Malik Arslan, Bahram Shah, Khusran Shah, Khusran Malik.

SULTANS OF DELHI.—Muizz-ud-din Mahammad bin Sam Shams-ud-din Altamsh, Ala-ud-din of Khvarizm, contemporary with Altamsh. Jalal-ud-din Mankbarnin.

CONTEMPORARIES OF ALTAMSH.—Husan Kurlagh, Muhamad Kurlagh, Kubacha, Razia Begam, Muizz-ud-din Bahram Shah, Ala-ud-din Masand Shah, Nasir-ud-din Mahmud Shah, Gyas-ud-din Balban, Muizz-ud-din Kaiqubad, Jalal-ud-din Firoz Shah, Rukun-ud-din Ibrahim, Ala-ud-din Mahamed Shah, Khwaja Qutlugh, Qutb-ud-din Mubarak Shah, Gyas-ud-din Tuglaq Shah, Muhammad bin Tuglaq, Firoz Shah Tuglaq, Firoz Shah and Fatlikhan, Gyas-ud-din Tuglaq, 2d Abu Bakr, Muhammad Shah, son of Firoz, Sikandar Shah, Mahmud Shah, Nasrat Shah, Mubarak Shah, Muhammad Shah, son of Farid Shah, Alam Shah, Balol Lodhi, Sikander Lodhi.

KASHMIR—Copper and white metal coins of twenty, known Maharajas of Kashmir. Silver and copper coins of Sultans of Kashmir (these are the rarest in the entire collection), Shams, Sikandar, Zamil-abidin, Haidur Shah, Hasn Shah, Muhammed Shah, Faith Shah, Ibrahim Shah, Nadir Shah (Nazuk in history), Ismail Shah, Humayun, Islam Shah, Mahmud Shah, Ghazi Shah, Husain Shah, Ali Shah, Yusuf Shah, Yakub Shah, Akbar.

SURI DYNASTY—Sher Shah, Islam Shah, Muhamed Shah. MOGUL PADSHAHS—Baber Humayun, Akbar, Jahangir, Shahjehan, Anrangzeb Shah, Alam Bahadur Shah, Jahandar Shah, Furrukh Siyar, Rafia-ud-Darajat, Shahjhan 2d Muhamed Shah, Ahmad Shah, Bahadur, Alamgir 2d, Shahjehan 3d, Shah Alam 3d, Akbar 2d, Bedar Pakht, Bahadur Shah. Sikh Rupees, Ahmad Shah Durrain (struck in India), Afghan Rupees, Taimur Shah, Zaman Shah, Shah Shuja, Mahammed Shah, Ayub Shah, Mahammad Azim, Mahammed Afzul, Dost Mahomed, Shir Ali, Sahibi Zaman, Mahomed Yakub, Shir Ali.

Coins on Western Satraps and other miscellaneous coins not catalogued.

We will also show a valuable collection of old china, which was formerly in possession of the Mogul Emperors, by whom the china was received as presents from the Emperors of China. This collection was received by us from the family of an old impoverished

Mohammedan nobleman, who was the descendant of an official of high standing during the reign of Akbar the Great.

We also exhibit a collection of Burmese Pagodas *Goutamas* and other Buddhistic temple relics, which are now very difficult to procure. Those we have were secured by our agents in the disturbed districts during the recent war in Burmah.

NATIVE STATE EXHIBITS.

Only the following chiefs have taken any interest in arranging with our firm for having specimens of their art industries properly exhibited at the World's Fair.

H. H. the Nizam of Hyderabad (Deccan), H. H. the Maharaja of Mysore, H. H. the Maharaja of Jeypoor, H. H. the Maharaja of Patiala, H. H. the Maharaja of Kapurthala, H. H. the Maharaja of Karauli, H. H. the Raja of Jhind, H. H. the Maharaja of Travancore, the Sawantwadi chief and His Highness the Rao of Kutch.

It is to be regretted that the rulers of other large native states such as Jeypoor and Kashmir, having a large population engaged in the manufacture of various art productions, did not see fit to afford their subjects the same opportunities of bringing their handicraft to the notice of the visitors of the exhibition, particularly as we offered them the easiest possible terms for bringing their exhibits and showing them together, *i. e.* a separate group for each native state.

We have not, however, left the industries of those states entirely unrepresented, as it was to our interest, as also in furtherance of our engagement with the government of India, to procure and exhibit a thorough and representative collection of all the art industries of the Indian Empire.

We have given the description of the exhibits of the native states, under the respective headings to which they belong in this pamphlet. The following particulars will, however, be of interest to many who judge the Indian reigning Princes of to-day only from the impressions formed of them by the reading of novels of the stamp of the "Arabian Nights," etc.

H. H. the Nizam of Hyderabad took especial interest in seeing that the art industries of his state were fairly represented and the state officials made every effort to carry out His Highness wishes in the matter.

The industries of that state are especially great in fine weaving and carpets. The Nizam has recently established, and very wisely too, not a school of art, but a department in connection with that of agriculture and revenue, to revive such of the old arts as can be found to hold their own against machine made goods.

A most striking evidence of the existing confidence in the

British rule in that state, is that they have recently opened carpet and shawl manufactories for the education of the children of the Arabs and Rohillas, who until lately embraced no profession but the military one.

The carpets of Warangal were once famous all over India, but they have fast declined in repute during the last fifty years, since the introduction of aniline colors, as the main element in the coloring of these carpets. The state authorities are now, however, using their best endeavors to see that only vegetable dyes are used. We have not accepted, and will not exhibit, a single carpet in which aniline colors have been used. Very fine silk pile rugs are also manufactured at Warangal. The next important manufactures in the Hyderabad State are silk and stuffs, and really handsome bidri ware, also *koft* works in metal, which in all will form an interesting feature in our exhibit.

THE EXHIBITS FROM MYSORE are of particular interest, as this is the only state in India that has exhibited its agricultural, economic, mineral and forest raw products, and H. H. the Maharaja's government have considered it advisable to be well represented at the World's Fair. The chief industries of Mysore are sandal wood carving, carpets and kumbli (coarse woolen homespun) manufacture, carvings in rosewood and ebony inlaid furniture, silk and cotton stuffs and lacquer ware.

Colonel C. Bower, R. E., gives us the following information :

"SANDAL WOOD CARVING IN MYSORE.—The tendency of indigenous Indian industries to localize themselves within narrow circles, is well exemplified in the case of sandal wood carving in Mysore, an art which is entirely confined to a few towns in the north-western corner of the Province, and in the adjoining districts of Bombay. Saugor is the headquarters of the few families that practice this art, which has apparently been handed down for generations from father to son; it has never extended beyond this locality. Caste prejudices may have contributed to some extent to the retention of the craft in this particular district. As the skill and delicacy of touch required can only be acquired by training from early boyhood, it is perhaps strange that the art did not die out altogether during the centuries of chronic disturbance under the Pallegar chiefs, stranger still that it survived the period of Mohammedan supremacy.

"It is not known with any certainty when sandal wood carving was first introduced into Mysore, but there is a tradition amongst the *Gudigars*, as the carvers are called, that their ancestors came from Sapakoti, Narway and other places in the Goa country, and that their original language was *Konkani*. They believe themselves to be descendants of *Kshatriyas*.

"In India, as elsewhere, the art instinct of the people first found

expression in the decoration of its temples, and when the instinct grew into desire for decoration of dwellings or of articles in ordinary use, the figures, columns and carvings of temples were naturally adapted for purposes altogether outside of religion. So we find that from the beginning the sandal wood carvers followed the models before them on the walls of their shrines.

“When we come to the *technique* of his art, we find that the tools of the sandal wood carver are simple and rude, all locally manufactured; his modes of working primitive in the extreme. He works exactly as his forefathers worked, his method and means are precisely those of centuries ago.

“The apprentice is always a member of the family, begins by simply watching continuously and with close attention the various stages in the work of the master, then he is put to practice on pieces of waste wood, after which he is promoted to the actual carving of inferior articles. He never actually assists the master, who never even guides his boyish hand or shows him how to select and handle his tools; he learns simply from patient watching and imitation.

“Such is briefly the history and description of this interesting industrial art, in which Mysore claims distinct pre-eminence.”

J. Cameron, Esquire, of Mysore, writes the following on EBONY CARVING INLAID WITH IVORY:

“In Mysore this art is at present confined to a very narrow circle, being practically in the hands of a small Mohammedan firm employed in the city of Mysore, under the immediate auspices of His Highness the Maharaja. But there is evidence that the art flourished to some extent in former times, and not improbably the original craftsmen were adventurers from the North who followed successful leaders in the fortunes of war, in view to practicing their craft during the intervals of peace.

“It can easily be imagined that an expensive industry, such as inlaying, could only be developed under the patronage of successful rulers and wealthy chiefs, to whom it was a luxury quite beyond the reach of the masses, and hence the desire for its possession. The Mohammedans enjoy the credit of having introduced the art to Mysore, but there is no data to show, when or how this happened, while on the other hand, we possess relics showing that the ornamental application of ivory was well known to the early Hindoo kings. But Mohammedan emigrants may have worked under the latter from a very early period, as there can be no question of their hereditary skill in this class of work. The inlaid doors of the Mausoleum at Ganjam, the gift of Lord Dalhousie, and a fac simile of the original doors which had decayed, is a fair sample of work done in Tipu's time. The late Maharaja Ktishnunaraja Wadiar, Bahadur, K. G., G. C. S. I., occasionally employed a few skilled workmen

in the palace at Mysore, but with this exception the art of inlaying has been steadily on the decline for more than half a century. With the true instinct for progress, happily possessed by the present ruler, and his able minister, a rigorous effort is being made to resuscitate and improve the art so as to place it on a sound commercial footing. The advent of railways and tourists, will help the cause tremendously, and Indian artisans will have themselves to blame, if they cannot utilize the foreign market to obtain remunerative sales for their art wares. The local industry of this art is in its infancy, as regards the requirements of the outer world, and a word of caution or advice may not be out of place. To command a steady market for expensive, artistic and luxurious articles, such as the factory at Mysore aims at producing, the proprietors must possess themselves of the best materials, the best designs in harmony with the fashions of the day, and the most finished workmanship, while their prices should compare favorably with those of similar work in other parts of India. In short the work must be genuine in substance and cleverly executed. It will then take in Europe and elsewhere and the promotors will have their hands full of orders.

“The factory at Mysore is the property of Messrs. Ahamed Ali & Mahomed Makdum. It employs a permanent staff of about fifteen workmen, including, we believe, both Mohammedans and Hindoos. It is not known to the writer which class possesses the highest talent, but as they work amicably together for the common good, it is unnecessary to draw an invidious distinction. That excellent work has been turned out during the past eight or nine years, is testified by the awards made to it at the different exhibitions.”

Kumblis (Woolen Cloth) is largely manufactured in, and exported from, the Mysore State and throughout Southern India. Most of the factories are found in the Chitaldroog district in Mysore. Mr. Ramaswamy Iyer gives us the following information as to the manufacture of *kumblis* :

“Here, as elsewhere throughout India, a profession means a caste. From time immemorial special industries have been followed by special castes. Accordingly we find the craft of *Kumbli* weaving almost exclusively in the hands of men known as *Kumbari*, the word being derived from ‘Kumba,’ a shepherd. In former times the labor was confined entirely to the male members of the family. Now, however, a division of labor is recognized, and the females of the house take an active part in spinning the yarn, as in other processes in completion of the *kumblis*. They are made to imitate cotton stuffs, and even European tweeds, being in appearance and character very much like Scotch home-spun, some of the designs well adapted for ladies’ wear. Many of the *kumblis* are woven in wool and cotton and silk mixed, which makes them rather expensive, but more suitable for wear by ladies.●

“SANDAL WOOD CULTURE.—Sandal wood is the product of a small evergreen tree (*Santalum Album*) of the East Indies. It is abundant in Mysore, where the finest sandal wood is grown, and where it is a state monopoly. In fertile land with good rainfall, the trees attain the size represented by the specimen exhibited. But large development is usually accompanied by a reduction of the volatile oil which gives fragrance and durability to the wood; therefore a slow, stunted growth; on poor soil, is usually productive of the finest wood. Sandal wood is at present the chief source of forest revenue in the Mysore country, and as the merits of the product become better known the demand for it will proportionately increase. Anticipating such a demand in the near future, the local government has taken measures to encourage reproduction by artificial methods, and by conserving tracts of natural growth more completely. At present the annual revenue from sandal wood is not less than 900,000 rupees (\$300,000). Annual auction sales are held at several depots (khotius) during the months of November and December, after which the bulk of the wood gravitates into the Bombay market. The uses of sandal wood are summarized in the following list recently drawn up by an officer of the forest department :

1. For extraction of oil for medicinal purposes and as a perfume.
2. For carving.
3. For fire worship by Parsees.
4. For burning and temple use by the Hindoos.
5. For scenting articles to be kept in its proximity.
6. For scenting carvings in inferior wood, and then passing them off as sandal wood carvings.
7. The outer bark is used by the natives of poorer classes to chew with chunani, as a substitute for betel leaf.

“For scenting articles, the saw powder is extremely effectual. It is also, on account of the oil it contains, useful to preserve from rust any steel instruments which may be kept in it, and it is used by ladies as stuffing for pincushions.

“The sandal trees of Mysore are highly oliferous and aromatic, and consequently they command the highest prices in the Indian market.

“TANNERS’ BARK. — (*Cassia Auriculata*) Twigs and bark of *Cassia Auriculata*, Linn, is commonly known by the English denizens as tanner’s bark. The shrub which affords this product is indigenous to the scrub tracts of the maidan (plains) of Mysore, where it is a pleasant feature of the landscape while in flower, the latter being produced in ample yellow clusters at the ends of the branches. There is a brisk local demand for this bark. As analyzed by Professor J. J. HUMMEL, Director of the Dyeing Department of the Yorkshire

College, Leeds, the bark of *Cassia Auriculata* contains 20.5 per cent. of tannic acid. It is, therefore, one of the very richest substances for tanning. Being a natural product of waste land the shrub is not cultivated in any part of Mysore."

Although there are but few manufactures carried on in the Jeypoor state in Rajputana, H. H. the Maharaja of Jeypoor, was very eager to have them fully represented at the Fair. *Phulcari* embroideries, ranking with any in India for texture, coloring and quality, are the only exhibits from this state. There is, however, every likelihood of this manufacture being developed into a great industry.

H. H. the Maharaja of Patiala, whose reign has only extended over a few years, has from the commencement taken a great interest in developing the industries of this State, and our Mr. S. J. TELLÉRY has been personally consulted by him as to the best means of furthering this object. *Phulcaris* are largely made by all village women. Embroideries, carvings in ivory and wood, as well as filigree silver are all done in great excellence throughout the state, and it is to be hoped that by the aid of the powerful interest of the Maharaja, the working people of this state may continue to compete with the machine manufactures of the same line of goods.

The entire collection of art works and heirlooms in possession of the young Maharaja of Patiala was offered to us as an exhibit, and would, no doubt, have proved of great interest to sightseers, but as it was not considered that it would tend to assist the development of the native art manufactures, it was not deemed advisable to accept them.

We are informed that other states have sent into our firm at Delhi a few exhibits for the Columbian Exposition. These will be noticed in the second edition of this pamphlet.

Personally we are confident that the industrial art manufactures of India will not suffer by the Government of India not being officially represented at this Exhibition, as experience has shown that at previous Exhibitions most of the money granted has been expended more in costly showcases for the careful display of the curios and valuables in possession of the native states than in the exhibition of industrial art works, which could be made articles of export from India, to the bettering of the condition of the working people.

Our attention is altogether centred in the latter object, and we feel the greatest confidence that we shall at the close of this Exhibition be in a position to report to the Government of India that a great future lies before the Indian artisans in the export of industrial art manufactures from that country to America.

